



PLAU

SPANISH ROULETTE COVER



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A silkscreened poster of this issue's cover illustration is available in a limited edition. For details write to Escape London.

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POPULAR GRAPHICS

We've been deluged with nomination slips and postcards from readers, voting for their latest fave rave comics. We tossed them all into a whacko chapeau and fished out five lucky WINNERS of an ESCAPE T-Shirt drawn by Chris Long: J. Debney, Bristol; B. Moore, Hebden Bridge; Rik Shepherd, Stockport; Paul Steeples, London; and Steve Symons, Bristol.

Remember you can vote for every issue's chart, to keep this barometer of taste bang up-to-date. So send in your personal HIP PARADE NOW on a postcard or use the handy form in this issue. Next issue there will be a brand new ESCAPE HIP PARADE and five more readers will WIN Steve Bell's latest book, 'The Unrepeatable If'! Like WOW!

BORDERLINE is a new British comic meticulously planned to grab teenagers around 15 years old and up, just when many are growing tired of comics. Whiz-kid co-publisher and editor Hunter Tremayne has under his wing a spectrum of strip serials, ranging from the light cosmic comedy of 'Colossus', a sort of 'Odd Couple' in orbit, to the dark 'Rambo'-like revenge odyssey 'Going To California'. Yankee-panky superheroics are definitely out though; in Hunter's view the demise of Dez Skinn's WARRIOR shows that the British just don't like them. In their place come strong stories with a 15+ rating in almost every genre from the Dungeons and Dragons romp of 'A Knave' to the Lovecraftian horror of 'The Old Magic'.

Contents of issue I have been firmed up, based on the dozen or more pilot episodes test-marketed on school kids across London. Likely tip for 'Top of the Form' goes to Neil Gaiman and Martin Griffiths who have put Billy Bunter's Greyfriars and George Romero's 'Living Dead' into the liquidiser for the ultimate school story, 'The End of the 3rd Form at St. Andrew's Eve. Another hit is the sophisticated Thirties thriller 'The Fox', written by Hunter Tremayne and drawn with stylish photorealism by Dave McKean. BORDERLINE is in the shops every month from January or go direct to: Heart of Ice Publishing Ltd., 16 Wimpole Street, London WIM 7AB.



From the frozen North West Territories of Canada, Nick Burns (perhaps our most remote SKP?) wrote in after reading Ed Pinsent's fantasy, 'The Last Eskimo', in ESCAPE 7. 'I live in an Inuit community. I say Inuit, not Eskimo, as this is what the people call themselves in their own language. They don't use Eskimo as it's an insult, a Cree (North American Indian) word meaning 'eaters-of-raw-flesh'. To bring people an authentic account of Northern life Nick has written and drawn ARCTIC COMICS I, released at Expo '86 in Vancouver. It contains three full-colour tales of the Arctic from the past, present and future and costs \$2 (Canadian) from: The NWT Pavillion, Box 42 Expo '86, PO Box 8788, Vancouver, B.C. V6B 5C4.

What were the most popular strips in ESCAPE 8? We've tallied your votes and come up with your top five favourites!

4th of July, the story of Frederic Auguste Bartholdi's creation is re-told in a comic strip album titled 'The Gift' from Blackthorne Books. It's drawn in suitably florid brushstrokes by Alfredo Alcala and is the first comic written by Henry Gibson, formerly the flower-power poet in 'Rowan and Martin's Laugh-In'. And Statue of Liberty enthusiasts were snapped with their collections of models in National Geographic and among the photos was William Gaines, publisher of EC

On the French end of the festivities over fifty artists had their artworks in a Statue of Liberty theme-show sponsored by the swanky Bank Union of Paris. Split into two teams, the American side include Mark Beyer, Gary Panter and Art Spiegelman and playing for France are Placid and Muzo, Bruno Richard, all the former Bazooka Gang members, and loads more.





1 (19) STEVE BELL His strip 'If' in The Guardian

HUNT EMERSON 2 (24) 'Max Zillion' in Knockabout and 'Firkin' in Fiesta

GLENN DAKIN 3 (-)

'Temptation' and 'Capt. Oblivion', Esca ALEC

4 (6) By Eddie Campbell, Escape

5 (23) **GILBERT SHELTON** 'The Freak Brothers', 'Fat Freddy's Cat' and 'Wonder Warthog', Knockabo

6 (11) HERGE

The Adventures of Tintin, Methuen

DOC CHAOS 7 (-) By Phil Elliott, Lawrence Gray and Dave Thorpe, Escape

FRANK MILLER 8 (10) 'Daredevil', Marvel and 'Dark Knight', I

9 (-) WATCHMEN

By Alan Moore, Dave Gibbons and John Higgins, DC **CHUCK JONES** 10 (2)

Animator of Bugs Bunny, Daffy Duck and Roadrunner

11 (-) **CHARLES BURNS** For 'Dog Boy' and 'Big Baby', Raw

V FOR VENDETTA 12 (3) By Alan Moore and David Lloyd, originally in Warrior and soon from Do

13 (18) ASTERIX THE GAUL By Goscinny and Uderzo, Hodder and Stoughton

14 (-) **DOONESBURY** Garry Trudeau's strip in The Guardian

RIAN HUGHES 15 (-) For his strips in Escape

WILL EISNER 16 (7) Creator of 'The Spirit', Kitchen Sink

VIZ COMIC 17 (-) Home of 'Johnny Fartpants' and 'The Bottom Inspectors', Virgin

18 (19) LOVE AND ROCKETS By Jaime and Bert Hernandez Fantagraphics Books

KRAZY KAT 18(1) By George Herriman

SWAMP THING 20 (4) By Alan Moore, Steve Bissette and John Totleben, DC

21 (-) **RAY LOWRY** For his strips and cartoons in NME

JUDGE DREDD 22 (-) From 2000AD, especially by Bolland

SERGE CLERC 23 (-) French BD-stylist, Metal Hurlant & NN

WINSOR McCAY 24 (26) For 'Little Nemo In Slumberland

25 (-) **HOWARD CHAYKIN** 'American Flagg!', First and 'The Shadow' from DC

26 (5) LEO BAXENDALE For 'Bash Street Kids', 'The Three

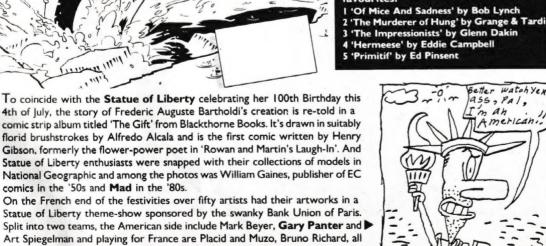
Bears' and other classic funnies 27 (-) ANDY CAPP

By Reg Smythe in the Daily Mirror MARK BEYER 28 (-)

Strips for Raw, NME and his own com

JACQUES TARDI 29 (-) Top French BD artist, Casterman 30 (-)

RANXEROX By Tamburini and Liberatore from Ital two books from Catalan Communicati



WE ARE MOVING!

Saturday 30 August 1986



A fter six years
Comic Showcase

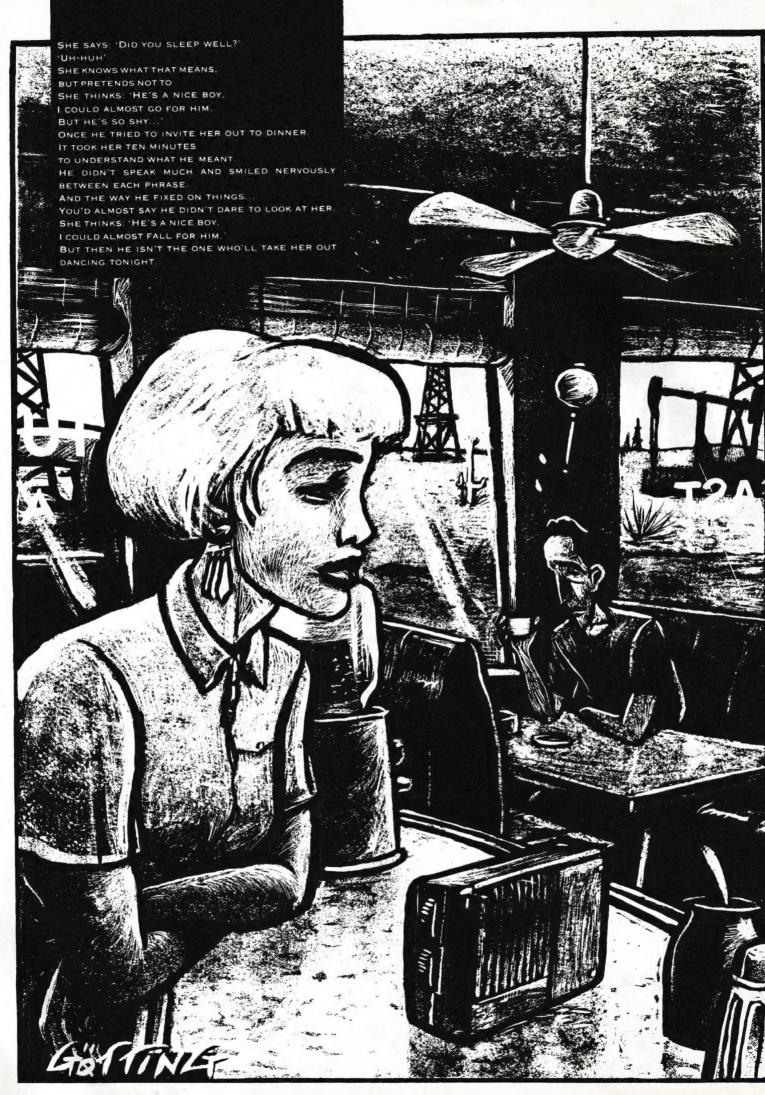
is moving to considerably larger premises at 76 Neal Street, London WC2. We shall continue to specialise in American comics and the additional space will enable us to offer the collector a more extensive range of related items including graphic novels, fanzines, original artwork, badges, posters, newspaper strip reprints, Mylar bags and other comic collecting accessories. We look forward to seeing you all and hope you will enjoy the more comfortable surroundings.

COMIC SHOWCASE

Our New Address

76 Neal St. London WC2 Tel (01) 240 3664 • How to Find Us!





OVERHEARD... at America's Lunch Counters





"At your wedding you looked so slender and feminine. A wedding dress can do that to a person."



"If I were a junior in high school, the first thing I would do is have an abortion."



"The one I'm looking at looks like my boyfriend, but my boyfriend is better looking."



"I've got a new waterbed but it's too hot, I'm afraid it's going to poach me or something."



"My dog is so smart, it's just like talking to a person, except most people couldn't put two and two together like she does."



"I always keep instant coffee in the house so if there's a car accident we can invite the survivors in."



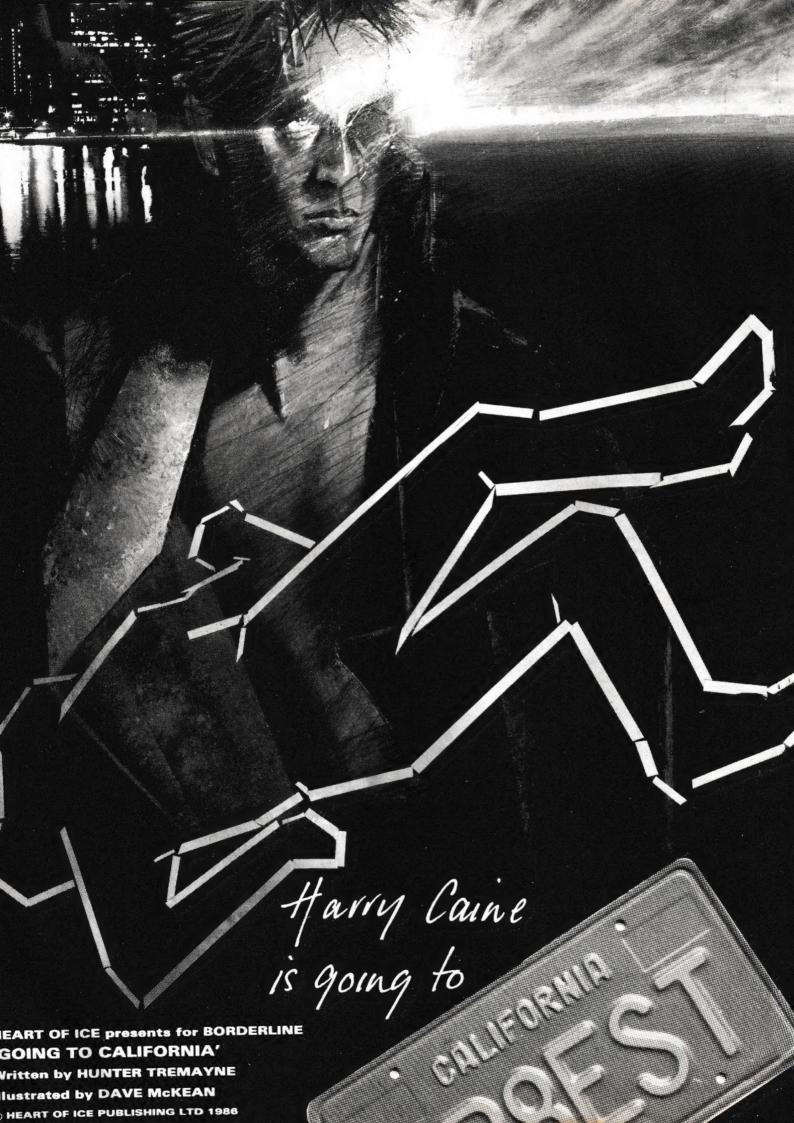
"I'm not a whore or a pig, but I do feel the same way Elizabeth Taylor does about the subject of marriage."



"Honey, I've heard now that some states are making certain sex acts illegal. We'd better find out about that."



"There's a real intense smelling, dying tropical flower on Nancy's desk. I don't know if it's an expression of her sexuality or what."



British comics were given the star treatment at BD' 86, Switzerland's third Festival of Comics, in June. Highlights from Paul Gravett.

Sierre

The locals call Sierre 'Sun City'. It's a beautiful small town snug in a deep Alpine valley. This June it invited Britain to be Guest of Honour at the BD' 86 Festival, run by more than 150 enthusiastic volunteers. Eddie Campbell and I were driven in from Geneva with Brian Bolland and Kevin O'Neill. We joined the rest of the UK party - Hunt Emerson, Julie Hollings, Arthur Ranson, Barrie Mitchell, Don and Liz Lawrence, Denis Gifford and Nick Landau - and spent the Thursday evening at a huge barbecue, entertained by dancing girls and musicians who came floating across the lake on a raft. I talked with Don Lawrence, one of my childhood idols thanks to his brilliantly painted Trigan Empire strips in Look And Learn weekly. Don works for European comics but still lives in Sussex, illustrating the fantasy hero Storm for Eppo in Holland, out next year from Titan Books in Britain

On Friday, my first full day, I looked round the British exhibitions housed in the Town Hall. The main room showed originals by 38 contemporary comics artists with as many as ten pages by those at the Festival. Everybody's there: from great British pros like Ron Embleton and Don Lawrence to their 2000AD counterparts Bolland, O'Neill, Gibson,

Smith, Talbot, Kennedy and the rest, from newspaper strips by Posy Simmonds, Sydney Jordan and Sally Artz, to undergrounds by Emerson, Pokkettz, Matthews, Szostek and more. And almost all the Escape Artists were included — Bagnall, Budden, Campbell, Dakin, Elliott, Flewitt, Hughes, Long, Pinsent and Savage Pencil. A remarkable coming together of the various denominations of the UK comics field,

denominations of the UK comics field, that cries out to be shown in Britain.



Humo contributors from left to right Swarte, Ever Meulen, Kamagurka and photographer Herman Selleslags.

Elsewhere in the Town Hall is Dennis Gifford's fascinating retrospective of British comics history.

The organisers went to a lot of trouble to give the Festival a British atmosphere. Rolling down the middle of the main room was a red carpet, flanked by old-fashioned street lamps and mannequins dressed up as Beefeaters. The carpet ended in a smaller room with a phoney throne on a stage, festooned with Union Jacks. It's here that all the artists did their book signings, sitting among a miniature museum of glass cases containing such oddities as After Dinner Mints and a sod of genuine Hyde Park turf. They had even specially imported a red double-decker omnibus, whose downstairs roof had to be lowered to conform with Swiss traffic



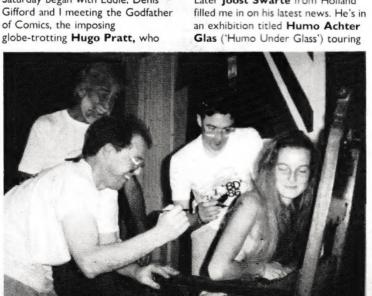
From the book that's causing a stir, 'La Femme du Magicien'.

regulations, plus a brace of black London taxi cabs.

In the main tent the security guards were a bit hot under the collar, sweating it out in policemen's uniforms, not the ideal clothes for a Swiss sizzling summer. Unlike the dealer/fan syndrome of a British comic convention, most of the stands here were manned by the major European BD publishers with their top artists signing their books with sketches for the general public.

At a Press Conference, chaired by our guides Ashvin Gatha and his wife Nadine, each faction of British comics explained the problems that beset the medium and its future potential. For some of us this was the first time that we had had the chance to talk together on neutral ground and realise all that we have in common. Saturday began with Eddie, Denis Gifford and I meeting the Godfather of Comics, the imposing globe-trotting Hugo Pratt, who

now lives down the road in Lausanne. He told us about his new Corto Maltese adventure that involves the true story of Butch Cassidy and The Sundance Kid. 'I've found out that the film wasn't very accurate. It's a deeply fascinating story and I hope to go to Patagonia to research it. 'Pratt told us about when he lived in London around 1959 to 1961 and was on contract to the Daily Mirror Group to draw war comics for Fleetway Picture Library and illustrations for the Sunday Pictorial. 'What I remember best from London are all the pubs. Just when you would want to drink, they would close! I had good friends, like the photographer David Bailey, Appicella the cartoonist.' There are plans for a TV documentary on Pratt's time in London, so perhaps he'll have an excuse to come over again. Later Joost Swarte from Holland



Patrick Anderson, the Festival's press photographer, arranged for a publicity gimmick of dubious taste. Don, Hunt, Eddie (from left to right) and Denis drew cartoons on the back of a topless girl named Titiana as she sat Godiva-like on the throne in the Town Hall.

Belgium, which celebrates 50 years of Humo, the popular Flemish weekly. 'I am also working on an exhibition with Mariscal on the theme of eating. It opens in Spring 1987 in a small two-room gallery in Amsterdam. In one room there'll be our drawings, contrasting my strict style with his frivolous style. And we'll design a carpet, 4 metres by 3 metres, divided in half diagonally. In the other room we will build our ideal kitchen of the future!" For tea I grilled François Boucq, winner of the Best BD album award at Sierre (he also carried away the top prize in that category at Angouleme earlier this year) for his astonishing La Femme du Magicien ('The Magician's Wife'). Up until now Boucg has been best known for his baroque cynical parodies of manners, painted in lush watercolours for (A SUIVRE) magazine. But this book marks the first time he has worked on a sustained 68-page story, written by New York novellist Jerome Charyn. 'There were a few communication problems, as he lives in Greenwich Village, while I'm in Lille. I ended up doing most of the adaptation into comics myself from his text.' The action takes place mainly in the United States, with New York at the heart of the story. Yet surprisingly Boucq has never been there. 'I've mixed references from film,

photographs and the mythical images of America.' It's an intense hallucinatory love-affair and a bold new step in Boucq's work.



An excellent hommage to Betty Boop and Marlene Dietrich combined period material from the Thirties with new tributes by Italian comics artists such as Pratt, Manara and Crepax.

These were just a few of the highlights of a very long but very enjoyable weekend. Add to them the rarified atmosphere, beautiful sunshine and great food and you soon realise why this small town in the Swiss Alps is called the City of the Sun.



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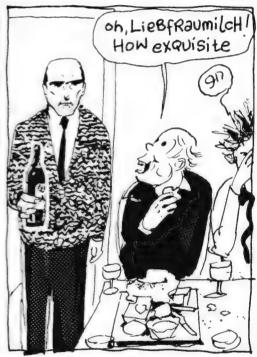
























OH, MR CAMPBELL - I KNEW

















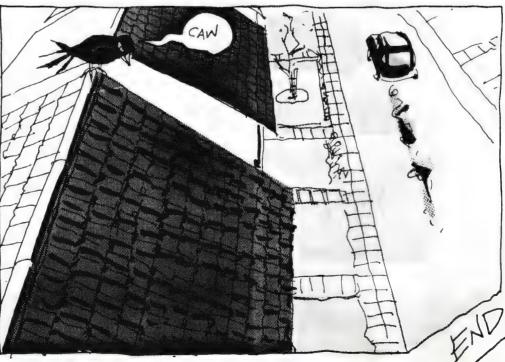












"AMAZING FANTASY COMES TO LIFE"

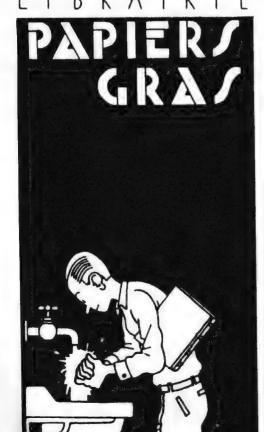
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Head spud Mark boy Mothersbaugh from DEVO exposes excerpts from his secret diary in the second EXIT, a sub-Raw mixed bag of comics, illos and dada, with an article on Muzak by Genesis P. Orridge and a strip and graphics by publisher George Petros, artist on DEVO's latest compact disc. Send \$6 + post to PO Box 1405, NYC 10011 or try Knockabout for imports.



METAL HURLANT, the hip French BD monthly, mixed haute couture with Herge this Spring when it asked seven top from fashion designers, Lagerfeld to Yamamoto, to devise new outfits for the ideal '80s mannequin, snazz-jazz singer SADE. Their sketches were taken by Clear Line stylist FLOC'H and turned into a set of cut-out paper dolls in Metal Hurlant No.119.

John Bagnall roots around with Liverpool's budding late '80s artgroup.

- Check out the record sleeves: a bizarre layered road map/genital diagram where Gray's anatomy meets the Kirkstone pass.
- Watch the live act: lurching figures, one wearing a bloated cartoon headmask, belting out a like-it-or-lump-it row where the sounds include fuzztone guitar, C.B. tapes and toy ray-gun bleeps.
- Read the comic: an 8 year old's scrawled rhyme and a paranoid strip about Liverpool schoolgirls are linked infectious chatty editorial comments.

These are some of the mad manifestations from a group of people whose musical name is the Walking Seeds. More than a rock group, their activities have expanded into the areas of papier maché head sculptures, comics. videos, posters, record sleeves. T-shirts, even DJ-ing. Formerly Liverpool's notorious Mel-O-Tones, the new combo are Barry Sutton (spotty teenage loudmouth). lon Neesam (heart-throb of the cute'n'wasted set), Bob Parker (the slob with the permanent sneer) and Frank Martin (Irish-blooded hound-dawg winkle-pickers). Bob and Frank make up the main creative powerhouse they've brewed up an attitude that is a combination of child-like comic humour and Northern cynicism (they once played Liverpool wearing T-shirts with stencilled images of Mark Chapman, John Lennon's killer). Their influences are just as eclectic: the nastiest of the US Hard-Core, the wiggiest of the acid-test Sixties and the most classic of cartoonists (their self-made video of 'I Walked With A Bugs Bunny Bendy Toy' splices live-action with slashing repeat-loops of Chuck Jones' Bugs Bunny).

All this is a refreshing, if at times crazed, alternative from a city where groups try too hard to please or imitate 'successful' models. Their comics, Trashcan and Weird Fun. rebel against the coffee-table approach that threatens to replace fun and irreverence with still-born 'style', and the first Walking Seeds 12 inch EP offers a similar alternative: bone-crushing weirdness reaching a wild apex on 'Huge Living Creature'.

Other hipsters are starting to tune into the Walking Seeds' wavelength. 'Then we're sure to get on the South Bank Show'. Much more than the next Rolling Stones, the Walking Seeds dare you to find out more about them.

'The Walking Seeds Know Too Much' (12 ich EP, PP 19T) is available from PROBE Records, 8-12 Rainford Gardens, Liverpool or independent record shops and they play London on October 15th at the Electric Ballroom. Their latest comic, Trashcan 5/Weird Fun 3, is available from the same address for 50p plus post (and includes a whacked-out cartoon by Will Sergeant of Echo and the Bunnymen).



IMBO, GARY PANTER's punkabilly 'hero', originally appeared in Los Angeles' seminal punkzine Slash from 1978 to 1980 but now, in addition to Raw. he's taken up full-page residence in the upmarket US rock monthly SPIN, starting in July '86. Panter is interviewed in FORCED EXPOSURE 10, which also features a play illustrated by Bob X of XEX Graphix and written by punk diva Lydia Lunch and Nick Cave of the Bad Seeds. Savage Pencil and Mike Matthews are providing the art for their future dramas. Send \$2.50 (+ \$2 post to UK & Europe) to: PO Box 1611, Waltham, MA 02254, USA or try Rough Trade.







They were the days before "punk" haircuts were seen on young royals



the Video AGE was still to come ---



This was before we all wanted sun-tans on cur aerobic figures



and searched for guidance in style magazines.



PUNK

MeMoRies



Recalled Written and drawn By John Bagnall (Ten Years on)

In school that afternoon, I asked Paul Butler...



My Dad drove me into town in the car



I expected to see swarms of these new "punk shockers" as the press called them...



Instead I found a backalley of warehouses and not a soul in sight



I walked back home, cheated --- It had been the wrong "Grapes" pub!



Meanwhile one mile away ---



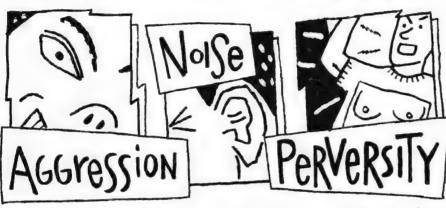
There'd been hints and year ... rumours all who are these ? safety-pinned }

.. of a hostile but exciting Men mood



... setting out to destroy what the dull '70's had stood for!





What more could a Healthy teenAGER WANT?

I must have bored my friends with my new enthusiasm.



The fashion wasn't so important to me, but I made some changes...



Remember all those slogans?



I intended to use them in my fanzine (but I quite finished it.) never



I even tried to write some songs on my Dad's guitar.



The Jubilee summer came (or the "summer of hate" as many.



In June Johny Rotten was slashed by "patriots" --



And by that winter I was seeing live bands -- some good Youre



In August I went on my first holiday without my parents - to Ireland.



Some were terrible.



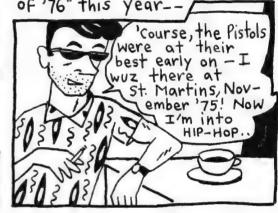
There's already been a lot of whining about "the spirit of >76" this year -

Dublin was best.

ST. STEPHENS GREEN

Wonder what Gaelic

11 & For "Anarchy" is?



in nostalgia ... Look what's left of punk today!



What we must remember is that pop shouldn't be a tame animal, something grannies like.



Even you hipsters have got it







Yes I'm

the Spandau

concert:

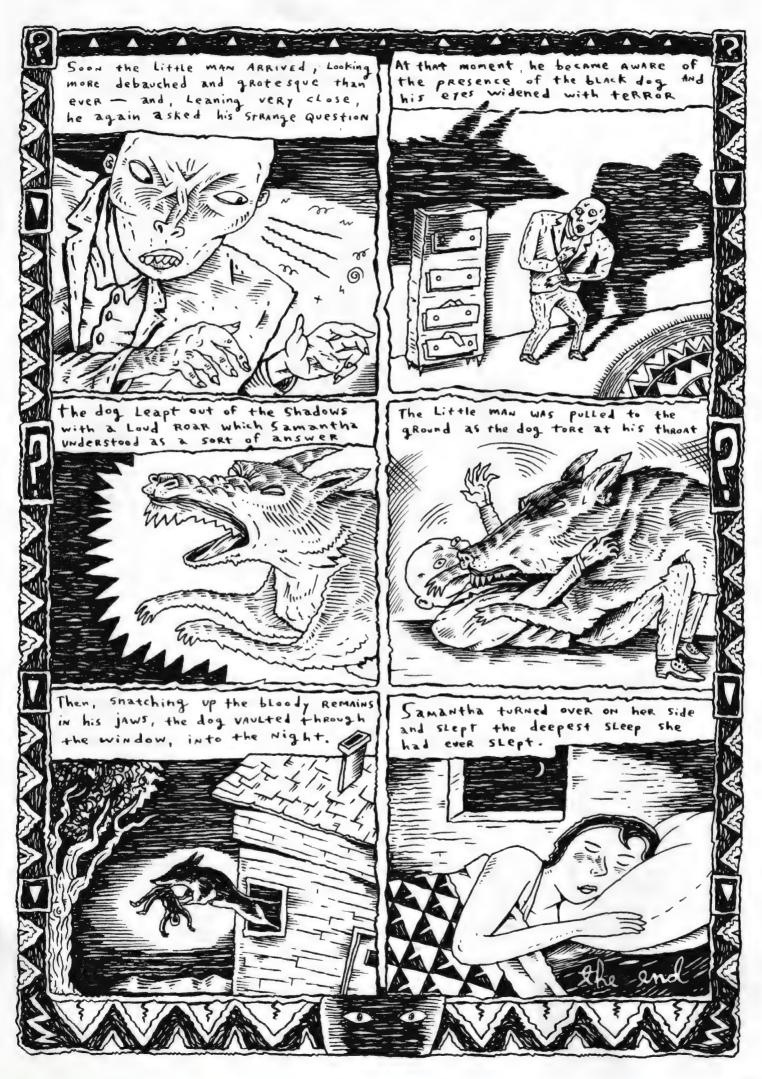
young!

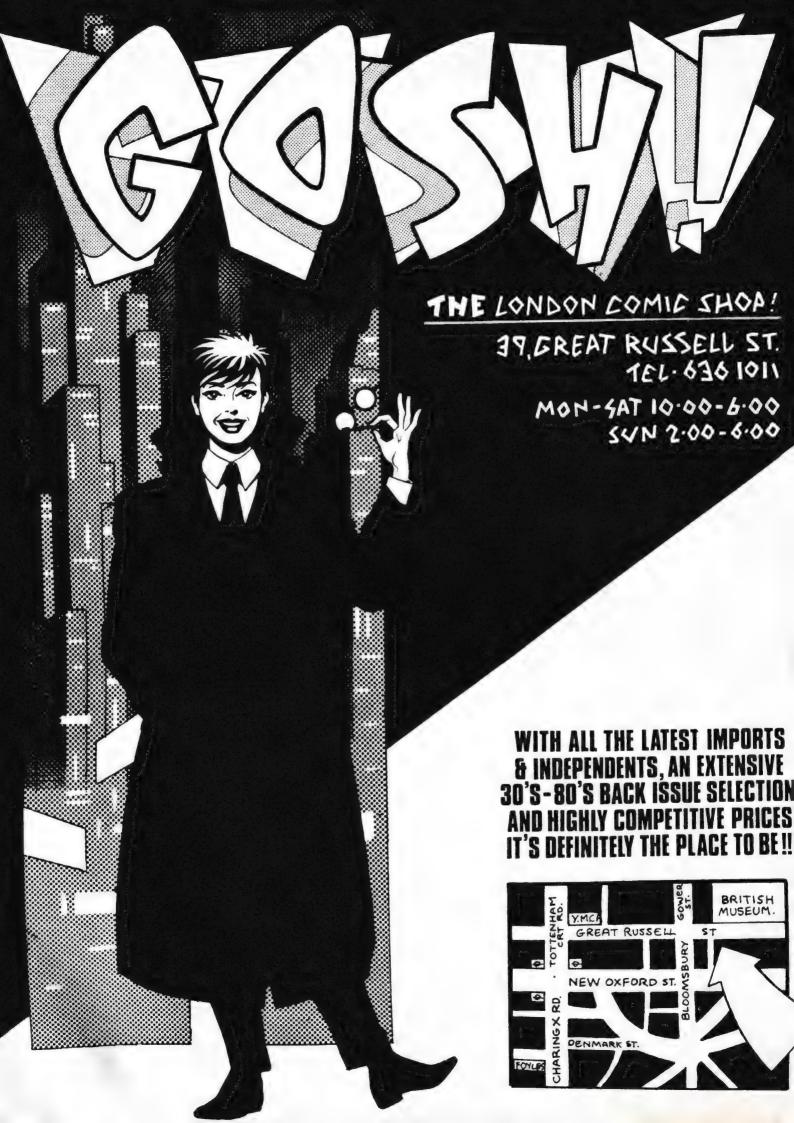
going to

Ballet













WILL RENDALL, architect and Hispanophile, gives his view on modern Spain and the comics Juan built

Youth culture in Spain is a state of mind. Anyone from a teenager to a pensioner is part of it, celebrating in the liberties of the past decade since Franco died. The variety of expression has also had a wide base, in art writing, theatre, cinema and music. It is a very different story from the British scene of the '50s and '60s dominated by teenagers, misunderstood by the older generation and where music outshone the other arts Although the diehards persist, today in Spain political and moral questions can be discussed with equa interest between one generation and the next. With this sort of background it is not surprising that comics should have a far broader readership in Spain than they do in Britain.

Comics also have another reason for popularity that the other arts do not. The roots of the Spanish (adult comics happening go back to Franco's time, when comics magazines were banned and went underground. Their centre then was Barcelona, a city where art was more alive and censorship less vigourously controlled than Madrid. It was difficult to put on underground concerts or films, but underground comics could get by relatively well and were to show to their maturity long before other art forms got off the ground. This hard-earned experience gave them special credibility. Barcelona is where comics first blossomed in the second half of the '70s. The pen of the hounded comics artist leapt forth in full stride in the magazine El Vibora when restrictions were lifted after the old dictator died. Early comics artists like Nazario were respected like mystic heroes of the subculture elite, living in and around the Plaza Real in Barcelona's old quarter.

Over the last five years, Barcelona has been losing some of its edge to Madrid as far as inspiration and artistic output go, even though the main publishers are still based there. Catalonia, with Barcelona as its capital, along with other parts of Spain such as the Basque country, have turned towards finding their own national identity. This has meant a renewed interest in their past and traditional customs. Madrid meanwhile has no past, or at least three quarters of today's Madrilenians haven't. Over the past fifty years the city's population has shot up from one to four million. While their parents may come from the country, most people under 25 are without any cultural identity. With the lid off censorship, they are all out to express themselves as vividly as they can in their search to find one. Though now a burnt-out term, La Movida ('the happening' or 'movement') has been a label applied to this phenomenon. Its leaders have claimed Madrid as the cultural capital of the world, the 'California of the '80s', which shows their euphoria. Along with this, the city had an enlightened Mayor, Tierno Galvan, who saw the need to promote Madrid's youth. To this end, the City Hall subsidises the local comics magazine Madriz which prints wildly experimental work, much of it in colour, by exciting young artists. When Mayor Galvan, nicknamed El viejo professor ('The old teacher'), died this January, one million people attended his funeral, young and old.

The acceptance of comics as an art form comes as no surprise when viewed globally. In fact Britain and the States are two of the few countries that distinguish so clearly between art and illustration — a likely reason for the demise of British art, in my view. In Spain the majority of the new comic artists have a background in painting or architecture and are using comics as a natural outlet. Through their work the power of the Spanish artistic tradition is surfacing again.

'Tebeo' is the Spanish word for comics, taken from the title of Spain's first children's weekly, TBO, launched in 1917. That year marked the beginning of a colourful strip history, but by the Seventies the grey dictatorship of Franco was revolutionary surpressing any thinking and thus stifling any daring and modern ideas. All this changed with Franco's death on November 20th 1975 which put an end to state censorship and isolationism. Out of this new-found freedom burst an explosion of hot tebeo talents.

Today the three centres for the cutting edge of Spanish comics are Barcelona, Valencia and Madrid.

These very different cities have a distinct mood and culture of their own, which naturally percolate up through the work of their comics artists and the magazines that print them. The story of 'El Neo Tebeo' is 'A Tale of Three Cities'.

BARCELONA

Catalan capital and Mediterranean seaport, stronghold of Republican resistance in the Civil War and a heady cocktail. There's the rich cosmopolitan elegance and a warm feeling for life and culture, typified by the hallucinatory spires of La Segrada Familia, Gaudi's fantasy cathedral and the broad bustling

boulevard, the Ramblas. But these lead off to the city's restless passionate low-life and the neon of seamy nightclubs. Life here happens on the streets and it is out of this torrid side of Barcelona that the underground comics artists sprang up to resist Franco's regime. Despite the variety of their styles, all of them were inspired by the sex, drugs, violence and anything-goes attitude of American underground comix.

The magazine that united this group in 1979 is **El Vibora**, an appropriately perverse title that means 'The Viper' (but with the genderbendering twist of the feminine word 'viper') having a



through this same Cruising quarter of Barcelona in his specially equipped cab is 'Taxista' created by Marti. Like Scorsese's 'Taxi Driver', he takes the law into his own hands



and following the spectral voice of St. Christopher, patron saint of drivers, he sets out to revenge his father's death and rescue his prostitute sister. This macabre strip reads like some nightmarish expressionist 'Dick Tracy' serial.

Max takes his cues from street fashions and youth cults. He started with long-haired hippy humour and a Crumb-like drawing style, and has progressed to the spiky 'Peter Pank', A voted the current favourite in a recent readers' poll. It's a zany send-up of the J.M. Barrie fairy tale, transposed to a satirical gangwar between rival punks, hippies and rockabillies. Max now lives in a village in Mallorca where he is studying Celtic mythology, birdwatching and concocting a second story, this time in full colour, titled 'Licantropunk' starring British punks, mods and Glaswegian football supporters.

Ceesepe paints and draws tender yet violent tableaux of backstreet



gigolos, tarts, urchins and sailors. His many illustrations and occasional strips combine modern art influences from Picasso, Toulouse-Lautrec, Modigliani with a lyrical feel for the city's sensual nightlife. His work has brought him international acclaim and several gallery exhibitions.

Sleaze fantasies are the speciality of Damian, Pons and Galiano, while Freak Brothers-style craziness is supplied by Gallardo and Mediavilla's lunatic 'Makoki' and 'Los Craignos'. Nine out of ten El Vibora readers are male, and perhaps this explains the appeal of these artists' hard aggressive comics; they reflect and emphasise the darker more violent side of life in Barcelona.

VALENCIA

Further down the coast lies the sunny capital of the province of the same name. Spain's third largest city and described in a traditional poem as 'a piece of heaven fallen to earth'. 'Los Valencianos' are a markedly independent people, with a taste for exuberant festivals and parades. The best know is the week-long celebration leading up to St. Joseph's day in March, when everyone builds 'fallas', giant pasteboard caricatures that are carried through the streets before being set alight amid noisy partygoing and sparkling fireworks.

The carnival spirit of the 'fallas' shines through the spontaneous energetic work of Javier Mariscal

290



▲Miguel Catalayud

One of the luminescent stars of the new comics, 'El Neo Tebeo', is Daniel Torres. Just turned 28, he's Spain's first major modern comics export making a name not only in his own country but also in the USA. Europe and now Britain. In his home town of Valencia, Torres studied Fine Art for five years at the Academy San Carlos, two of them were spent specialising in Architecture He was delighted by comics right from the start, his favourites being the classic American newspaper strips available in translation - Alex Raymond's Flash Gordon, Milton Caniffs Terry & the Pirates, Chester Gould's Dick Tracy. It was only later that he got to know of Europeans like Herge and Edgar P. Jacobs. His first break came in 1980-81 in EL VIBORA, where he drew several short strips and the book-length El Angel Caido ('The Fallen Angel'), a Thirties B-movie thriller whose hero Claudio Cueco is a man with the head of a pterodactyl. Then in 1982 he changed publishers and joined CAIRO, forum for the school of the Franco-Belgian 'Clear Line' from Herge onwards and for their new Spanish disciples.

It was there that the modern Torres began with the retro-future of Opium. Sir Opium is a Oriental maniac, a Fu Manchu villain in top hat tails and monocle who with his crazy schemes terrorises a city. The only man who can stop him is TV anchorman and heart-throb Ruben Plata, who despite himself manages to win the day. Although the stories are straightforward good-versus-evil, with some camp sature about television, the record industry and comic-publishing, Torres sets them in a dazzlingly inventive urban environment. Buildings, street scenes and interiors have a nostalgia of the Fifties, but blended with a flair for the science future. Cars are huge shark-finned gas-guzzlers but these hover and fly, viewing the city below from an alarming perspective. Buildings can look like giant jukeboxes or be covered by enormous 3D advertising hoardings.

Opium is Torres in transition. He is leaving behind the less-polished aspects of his earlier strips and now has





preoccupations - a class Hollywood approach to scenario and a crisp 'Clear Line the detailed illustrations.

His first full-length story colour was Triton, serialised CAIRO in 1983, and it is here all the ingredients really sp Torres washes in his fine penl with watercolour and goua paints directly onto the artw creating beautiful and su effects. Triton is the first of adventures of Roco Vargas

PROFILE C

new life as Armando Mistral. fiction writer nightclub owner. The story begins with Mistral polishing off his latest novel, titled 'Star Thieves'. It's an Torres, opening as Vargas/Mistral's creator. is affectionately 'stealing' from the 'stars' of classic comics, films and pop culture to build his own universe.

The name Vargas makes you think of those famous Vargas glamour-girls and perhaps Charlton Heston's role in Welles 'Touch of Evil'. He resembles Clarke Gable, with a jutting Dick Tracy chin, and like Clark Kent wears spectacles in his disguise as Mistral. Mung, another Oriental

villain, the 'Mongo' nightclub and the design of Rocco's spaceship all refer directly to Raymond's Flash Gordon. Like Joost Swarte's character Jopo de Pojo, the familiar figure of Herge's Tintin in his plus-fours is distorted, this time into Mistral/Vargas' coffee-making servant, Samson, a green-skinned Martian (all too obviously the equivalent of being black). And Captain Haddock Marlinspike, the nightclub, has a butler named Nestor. Straight out of the movies Mistral's secretary Ruby is a platinum blonde and for the finale to the first book there is a Star Wars-style space battle.

But there is much more to Torres' work than simple pastiche. All his designs for fashion, world, as in the war in Indo-china, transplanted to Venus in the second Roco Vargas adventure,

The Whisper Mystery.

Torres gave up his crystalline penwork after Triton and opted for bolder, more sensuous brush-strokes. The switch took place first in a small two-colour format album published in 1983 by Magic Strip of Brussels. Sabotage! is a chic setpiece involving a conspiracy by North Vietnamese spies to steal a revolutionary car engine (yet more fiendish orientals).

Torres has continued to use the brush ever since on the Roco Vargas series. After the third book, Saxon in 1985, the four-part cycle concludes this year in CAIRO with The Faraway Star a flashback to Vargas' youth which delves into his character and the strange history of this parallel galaxy.

After that? Many other projects, including the possible return of Opium and more Roco Vargas. Comics are his occupation but he's also illustrated posters, record sleeves. silkscreen prints. magazines, children's books and a range of Roco Vargas merchandise. In pure illustration he can experiment more wildly with refracted cubist images, influenced by Picasso, Braque, Juan Gris and graphist Ever Meulen

A criticism of Torres and many of the other new Spanish comics artists of the 'Valencia School' is that they seem to be aping the popular Franco-Belgian 'clear line' style, particularly of French artists like Serge Clerc and Yves Chaland. Torres is swift to point out that he's arrived at his style by assimilating a much wider range of



sources, including several early Spanish strip artists such as his favourites Benejam, Opisso and Josep Coll from the Fifties.

A more serious criticism is his prolonging of the racist clichés of the black servant and the evil 'Yellow Peril'. These stereotypes have a long history, back before even the earliest strips of Herge's Tintin and Alex Raymond's Flash Gordon. But neither their cultural tradition nor their 'ironic' use can justify their perpetuation today. Some years after his second adventure, 'Tintin au Congo', Herge regretted his caricatures of Africans and consequently it remains untranslated. Torres, in his naive eagerness to adopt the nostalgic qualities of the best in popular culture, should have considered these negative aspects and been more selective.

However, Torres is still young. Since 1980 his work has gone through great changes, from the anything-goes anarchic underground of EL VIBORA to the grey-suited Catholicism of his present French publishers (A SUIVRE). He has achieved a great deal in these six years and his many futures look bright. O

With special thanks for neip with this profile to Baxter Rafael Martinez Elias Carcia Mai Schifferstein. Har Brok Philippe Monin Pietre-Marie Jamet and Uncle Tom Cobbley



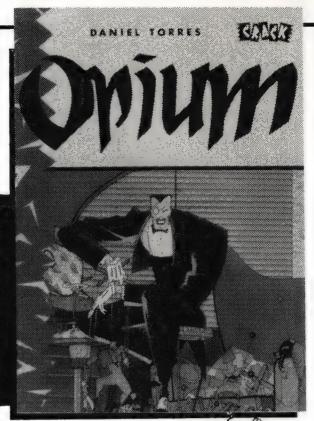


furniture, cityscapes and interior design mix together classical and modern and add a special irony to the traditional adventure formulas he uses. He has created a modern hero by cleverly combining the great mythical heroes of American comics with the tradition of strong story construction of Herge and E.P. Jacobs. And like his favourite science fiction writers Philip K. Dick and Ursula K. Le Guin, he enjoys taking real situations and events and reusing them in his



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iEi Neo Tebeo!

26 and Miguel Catalayud, two relative 'veterans' and the most influential Valencian comic artists from the early seventies. Mariscal's ▼ characters include 'Fermin and Piker — Los Garriris', distant cousins of



Mickey Mouse and Krazy Kat, who date girls, go to parties, go fishing with their dog Julian and no matter what happens, things always turn out for the best. As Glenn Dakin describes him, Mariscal is 'a man with his feet on the beach and his nose in the future'. Miguel Catalayud comes from the world of posters and children's book illustration. His joyful, deceptively simple drawings have a crystal-clear magic to them, reminiscent of the animation in 'Yellow Submarine'.

Brooding realism has little place in their comics, nor in those of the new crop of fresh Spanish artists loosely labelled 'The Valencia School'. Daniel Torres is the best known member, but the rest are following in his footsteps. Their flagship since 1981 has been the magazine Cairo, published in Barcelona but with its heart in Valencia, whose title conjures up a spirit of fun and suspense in far off lands. Alongside these young upstarts Cairo imports the clear-line style of Herge, Jacobs and Chaland from France and Belgium and reprints early Spanish classics

They star the glamourous blonde actress-adventurer Cleopatra, inspired by Hollywood stars Kim Novak and Marilyn, with her pint-size telekinetically-powered son Mark Antony. Like Torres, Beltran borrows from American greats like Will Eisner, Al Capp, Milton Caniff, sprinkled with some European flavouring.



▲ Sento has revitalised the romance comic genre by avoiding any slickly-sweet sentimentality. His intimate short stories tell of young love and first kisses, but he never gets slushy. Instead he uses his 'voice-off' narrator to remain aloof and observe the awkwardness and irony of the dating game. Sento's drawings may be slick and angular, but he has a sensitive control of facial



which began the Latin equivalent, 'la linea clara'.

▲ Mique Beltran has created three book-length romps of B-movie burlesque about murder, blackmail and mystery in exotic locations like Hong Kong, Egypt and Macao — a bit like the Hope and Crosby 'Road' films.



expressions and body language.

Michartmut, on the other hand, stylises his strips to the point of headache-inducing abstraction. His series include the zoot-suited spy 'Glen Radar' and the crazy metropolis 'Futurama' with its chain of robotic hotels. His text takes second place to daring graphic experiments; not all of them work but they are never dull. Joan's Together with Pere Michelin-man fantasies and Montesol's crisp social satires, the artists of 'The Valencia School' come out of the city's playful enjoyment of popular culture.



MADRID

The highest capital city in Europe (about 2,000 feet) and one of the newest. For a long time, Madrid, isolated on its mountain in the middle of Spain, was overshadowed by Barcelona as a cultural centre. But today it is optimistic and alive with a high proportion of young people. Since 1984 Madrid's culture-loving equivalent to the GLC has encouraged young local artists by subsidizing the comics magazine Madriz (pronounced 'Madrith', the way the people talk about their city). These generous grants have allowed dozens of new talents to experiment with different visual media crayons, oils, watercolours - and different forms of story and non-story, to push the chemistry of word and picture about as far as it's vet been. This support lets them take enormous commercial risks and still keep the cover price of Madriz lower than any other tebeo monthly.

Here are some of the hottest new names on show. Fernando Vicente. on this issue's cover, is only 22 years of age and already something of a phenomenon. His vignettes of saxplayers, fashionable dames and cool hipsters spice up these images of Americana with a rich Hispanic menace. Architecture graduate ▼ Javier de Juan has a softer more subtle approach. He tends to keep the writing and drawing separate, like in an illustrated book. He has a beautiful sense of colour, drawing Hockney-like scenes in pastels, washes or crayons. In one of his stories, Godot finally returns but after waiting so long nobody could care less! And his only album to date

is a small black and white hardback.

'Sic Transit', about a famous matador's last bullfight.

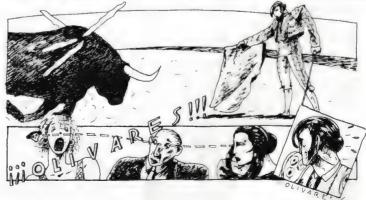
Ana Juan uses harder expressionist imagery in her comics, but never without some subliminal human insight. Her first album, ▲'Requiem', written by Gordillo is a mime shadowplay of revenge with sinister stage designs straight out of 'Dr. Caligari'. Keko's style is less exaggerated but still as striking, especially on another Gordillo silent story 'Magic Glasses', where he ▼



shows a mastery of solid black similar to Charles Burns. Several other talents stand out, such as Raul Fernandez and Federico del Barrio. It is inevitable however that, with a total free rein, some of the other contributors can be obscure or mediocre, but it's a small price to pay. Above all, Madrid, with its magazine Madriz, is a city of optimism and opportunity.

Whether you take your pick from the sex and street-wisdom of El Vibora, the style and romance of Cairo or the freedom and avant garde of Madriz, El Neo Tebeo is flourishing the red cape in the bullring of international comics, equal to any challenge!

(Paul Gravett)



G.B.-T.B.O. Sadly none of these Spanish magazines are regularly imported into the UK but a limited range turn up in Compendium Bookshop, London. Otherwise pick them up on your holidays or go direct: EL VIBORA. Ediciones La Cupula, S.A., Pza Beatas, 3. 088003 Barcelona (Foreign subs 4500 Ptas). CAIRO, Norma Comics, Paseo de San Juan, 9. 08010 Barcelona (Europe subs 5800 Ptas, U.S. subs 7000 Ptas). MADRIZ, Conceptia de la Juventud, Plaza de Jacinto Benavente. 2, 4a planta, Madrid-12. (No sub rates, but 200 Ptas a copy + post). The alternative is your local comics shop. So far El Vibora is the most translated magazine: Nazario's 'Anancoma from Catalan Communications, Max's Peter Pank in Knockabout Books from 10 onwards, a Spanish section in Rip Off 10, Marti's 'Taxista' in Rip Off 11 and Ceesepe's 'Little Sar In New York in Heavy Metal (June 82) From Cairo Mariscal is translated in Raw and Torres in' 'Opium' from Knockabout, 'Triton' from Catalan Communications and 'The Whisper Mystery' in Heavy Metal (May '85 to Sept'85). As for the other Cairo artists, several of their albums are available in French editions from Dargaud, Dernier Terrain Vague (Mariscal) and Artefact, who also put out a fine El Vibora Anthology. And the good news from Madriz is that they're planning a bi-lingual 'Best Of' compilation







STILL NO COUND FROM THE HUMAN RACE. MAYBE WE'VE GONE FOR GOOD &







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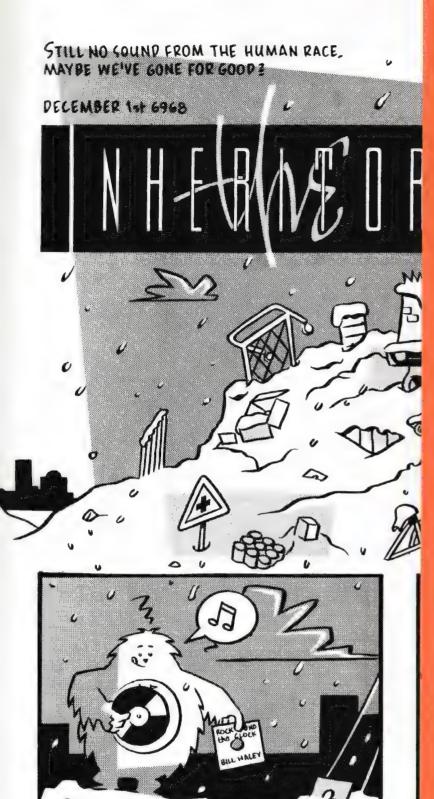
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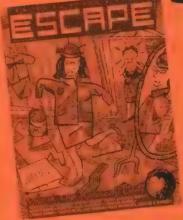


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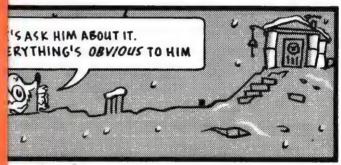
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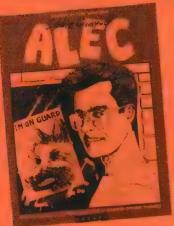
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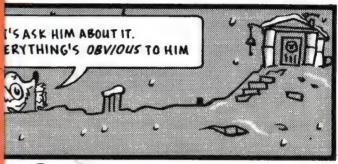
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DOESN'T SURPRISE ME, THEM
LEAVING AND ALL — THE WINTERS
HERE CAN BE MIGHTY COLD

P KNOX

PRUDHOMME'S CERTAIN TO HAVE AN IDEA OR FIVE ON THAT-C'MON-









POESN'T SURPRISE ME, THEM LEAVING AND ALL - THE WINTERS HERE CAN BE MIGHTY COLD

PRUDHOMME'S CERTAIN TO HAVE AN IDEA OR FIVE ON THAT-C'MON-

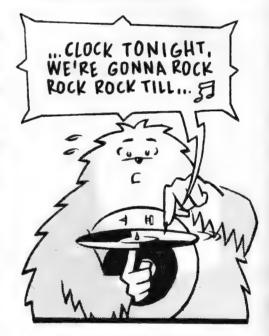




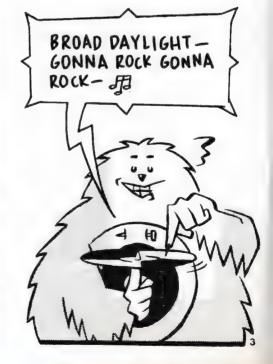




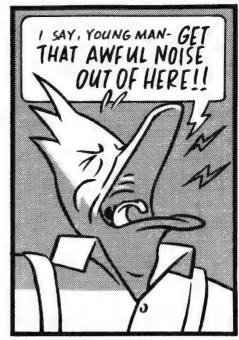
















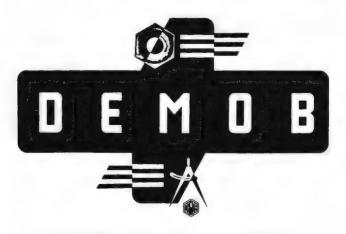












DREW and JOSH ALAN FRIEDMAN

Any Similarity To Persons Living Or Dead Is Purely Coincidental

There's always a fascination in weaving fictions around the lives of real people, if they are great or notable people, such as E L Doctorow's juxtaposition of | P Morgan, Harry Houdini and Emma Goldman in his novel 'Ragtime', or director Nick Roeg's fantasy about Albert Einstein, Marilyn Monroe and Senator McCarthy, 'Insignificance', then the results can make for a revealing commentary on the twentieth century and the mythical figures that populate it. On the other hand, if, like the Friedman brothers, one chooses to focus on such lesser players in the rich drama of contemporary life as Ernest Borgnine or the guy who used to play Darren in 'Bewitched', then the end product can be every bit as fascinating.

Stippled with eye-crippling intensity by Drew Friedman, the illustration throughout conjures up the precise haunted quality of light emitted by a black-and-white TV set at three in the morning, on which a cast of semi-celebrated players act out dramas that mingle fact, rumour and downright lie with a refreshing contempt for the defamation laws. Sometimes, as in their one-page study of life's miseries including suicide, terminal cancer and Frank Sinatra Ir., the effect is scaldingly vicious while remaining irresistibly funny. On other occasions, such as when chronicling paranormal sightings of William Bendix that are alleged to have occurred since the great character actor's death, there is genuine charm and a great sense of reverence on display.

Josh Alan Friedman's writing is effortlessly funny and incisive by turn. By focusing almost exclusively on forgotten entertainers of no great consequence the elder Friedman brother somehow manages to strike moments of real human resonance. In the 'Lou Costello Junior Story' narrated by the tragically drowned infant son of the famous B-film comedian, a potentially mawkish or macabre story is told affectingly and with great style. In 'Oodles of Doodles' the crushing significance of 'That impending holocaust' accentuated by its association with someone as obscure and culturally trivial as Spike Jones' bandsman Doodles Weaver. Throughout the book, insinuations of the momentous are evoked by studies of the insignificant and the insane.

Between them the Friedmans have created a hypnotic half-world where Tor Johnson haunts the New York subways, where a dying Oliver Hardy strolls through the park dressed in his wife's clothes and where 'Game Show Hosts Walk Among Us'. If you've ever wondered what your cooling cathode ray tube dreams about during those hours when it's switched off, or share Realist editor Paul Krassner's contention that sometimes it takes a preposterous lie to reveal the greater truth, then this is the book for you. (Alan Moore)

92 page paperback available in comics shops or direct for \$11.95 + post from Fantagraphics Books, 4359 Cornell Road, Agoura, CA 91301.







REVIEWS



OSCAR ZARATE Dr Faustus by Christopher Marlowe

It's all a question of interpretation. The performance of a great piece of drama can stand or fall depending on the understanding and team effort of producers, directors, actors, set and costume designers, make-up, props. To adapt a play into comic book form, the artist has to take on all these roles, right down to a player's subtlest expression.

To follow up his period rendering of Shakespeare's Othello, Oscar Zarate deliberately chose Dr Faustus, because in it he saw parallels to recent history. No sixteenth century trappings here; instead, working with series editor Richard Appignanesi, he has succeeded in making Marlowe's classical language accessible by complementing it with modern references. Faustus' 24-year pact with Lucifer now runs from 1961 to 1985. His rise and fall mirror that turbulent period of hopes and betrayals, from the heady optimism and affluence of the '60s through to the harsh inevitability of the '80s.

Zarate uses a kaleidoscope of visual quotes, changing the celebrities and scenes Faustus encounters in a similar way to Woody Allen's film 'Zelig'. He picks his actors from famous faces: for example Mephistopheles is played by a Ziggy Stardust alien, the French Emperor Carolus by Charles de Gaulle and Helen of Troy by Maggie Thatcher. And there's a cast of thousands, from Hell's Angels and Hare Krishnas to punks and riot police. For backdrops he incorporates real events like Kennedy's assassination, the first heart transplant, the May '68 riots, the Vietnam and Falklands wars. And when at the end Faustus is claimed by the Devil, he is surrounded by nuclear power plants and Star Wars weaponry. It suggests that with our nightmare technology, we may share Faustus' fate. When he goes, he'll take all of us with him.

As well as his vibrant pencil-work and inkwash colours, Oscar experiments with photocopies, collages of newspapers and magazines, switching into black-and-white, trying new graphic effects to bring the playwright's words to life. Perhaps using different lettering styles could have put over different voices, accents and emotions: instead the text is set in the same inexpressive typeface throughout. But it's Oscar Zarate's vital images that do the interpretation and his one-man show is an exciting performance. (Paul Gravett)

Abacus Books £7.95 100 pages Softback From bookshops or from Sphere Books Ltd., 27 Wrights Lane, London W8 5TZ.

LAT

Lots of Lat and The Kampung Boy

Lots of Lat is a collection of Lat's studies of his home country Malaysia alongside postcard-type views of London, Holland and Paris. As well as his personal observations of Malaysian life, its religious and cultural festivals, Lat comments on inflation, football, the family, movies and Elvis Presley, all with a humour that is sharp but refreshingly free from malice (a tonic when some humour relies too heavily on ridicule and debasement). The Kampung Boy is more recent and comprises Lat's memories of his childhood in a small village in Perak up until his early teens when he leaves for boarding school. In this book we discover more about the rituals, religious ceremonies and day-to-day life in Malaysia through the young Lat's eyes.

Lat's drawing couples perfectly with his written observations. His roving line results in sweeping expressionistic illustrations and elsewhere in detailed celebrations of buildings and people. In each drawing Lat encourages us to browse and glean extra information about what is happening. This is a real community and each person is treated with dignity so that even background figures are important, especially when some reappear throughout both books.

Lat's work can cross international and cultural barriers because it has an essential soulfulness that touches chords in all readers. As with the best creators Lat cares for the people and situations he draws and writes about, none are throwaway. Every element is important, to Lat and subsequently to the reader. (Phil Elliott)

Both books are 140 pages landscape paperback and cost \$40 Singapore + post from Berita Publishing, 22 Jalan Liku, Kuala Lumpur, Malaysia.



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SI JE TENAIS LE ... LE DEMENT QUI L'A LIGOTE AINSI ... UNE SECONDE DE PLUS ET IL ÉTAIT NOYE

LE SURLENDEMAIN. LETTE FOIS C'EST CE GOURDIN QUI A SERVI D'ARME. PAUVRE MILLE!

YVES CHALAND

Like most BD artists, Chaland's working in a long tradition, in which comics exist as lavishly produced full-colour hardback books; almost any comic would look good like this. And don't expect originality, as this tradition owes an enormous debt to Herge and Jacobs, with well-established precedents, familiar storytelling techniques and somewhat cliché settings.

All the same, Chaland still impresses me. Le Jeune Albert is a collection of short half-page strips, reprints from Metal Hurlant. Young Albert is a character from another Chaland book 'Bob Fish', and these strips are episodes from his childhood. Our nearest equivalent might be Dennis the Menace in The Beano. Because of his anarchic leanings. Dennis has been appropriated as an emblematic hero by second generation punks. But compared to Albert, Dennis is just playing at it. Dennis may disrupt law and order and flout parental authority, but he sticks by his allies, proving in the end that he's a 'good guy'. Albert half-murders his friends, abuses their trust and treats them with utmost contempt and deep

Le Jeune Albert

Then there are the episodes of sheer sadistic brutality. Albert shoots his cousin in the eye with an arrow, then gleefully tells him how much better his monocular vision will be. Then on holiday, his three chums are systematically done away with, buried in sand, half-drowned, beaten with a cudgel. Yet Albert is the one who fetches help. Perhaps he sees nothing wrong in the way he behaves, or else he's being fiercely practical. He seems monstrously cruel, yet there's more to it. This is very cruel black humour. but when it stops being funny we're left with something more complex. It is important to me that Chaland is facing up to all this brutality, even if it exaggerated. And sometimes Albert's world seems needlessly tragic. The way his father dies is a horrific episode, yet it's presented quite matter-of-factly. Just like Voltaire, it's heavily ironic, saying This is the way things are'.

Vengeance' is the best story. Eight pages long, it charts Albert's obsession with exacting revenge. He imagines all sorts of fantastic tortures. His obsession lasts long after his ever-unseen opponent's death. He





suspicion. He's a more complex character, harder to sympathize with immediately.

As the strips unfold, fragments fall into place and aspects of Albert are revealed. Quite unsolicited, he pompously dishes out bogus advice and long-winded sermons to his friends. One school chum is about to eat his rice cake: 'Have you considered the dangers of bad digestion?' says Albert, then he tramples the cake into the ground. He doesn't want simply to trick his friends — he wants to be in the right and make a grand gesture of unloading his cruel and misguided ideas.

suffers nightmares about crossing a desert which eventually, like his obsession, seems to consume him completely. But at the end he says 'I'll clear this up by myself'. Chaland apparently displays some admiration for Albert's independent spirit.

Chaland hasn't always interested me; his artwork seemed clever and stylish but generally empty of content. But the real intelligence at work in **Le Jeune Albert** proves otherwise. (Ed Pinsent)

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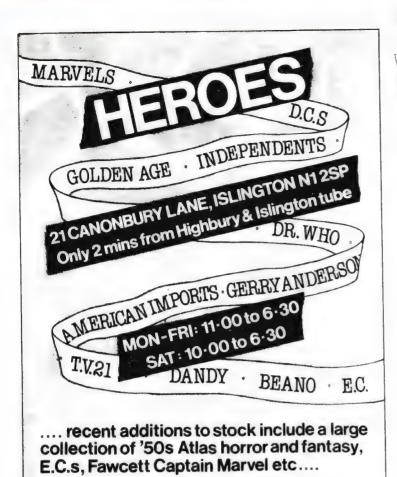


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written and drawn by Alan Moore





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Imagine some horror-hungry kid twenty years ago clutching a kitchen knife. With one keen swipe he cuts open the parcel that has just arrived onto out flop...magazines 'n' comic books, all American stuff, the kind the kid wouldn't normally be let within spitting distance of. Th' kid's parents know how such material affects their offspring. How once he gets hold of something like a monster magazine, he's reluctant to let it go. Tonight however he is allowed to look at the parcel's contents and choose one item. He's helped out in the shop and deserves some reward.

The kid looks at the printed treasure before him, knowing that his choice has got to be a good one. Laying aside the various hot-rod and men's adventure mags, the kid flicks through the humour books with titles like Sick, Cracked and Fooey. Nah! And no monster mags this batch either (a parental sigh of relief is audible). Guess he'll just check the paperbacks and call it a day.

Suddenly the kid hits luckly, too lucky. Into view comes a paperback book with a crazy maniac with sticky-out ears on the front, titled The MAD Reader. The kid picks it up and flicks through it to discover the craziest pictures he's ever seen; he wants this bad, but underneath there are other MAD books, Utterly MAD, Inside MAD. In an insane plea to his parents the kid promises to work every day in the shop after school forever, if only he's allowed to keep what is, after all, rightfully his, sent down from heaven by some guardian angel to inspire and influence his life from that day on. One hour's pleading later and the parents give in. The kid weeps genuine tears of gratitude and flees upstairs to

devour The MAD Reader under the bedclothes.

As you may have figured out by now the kid was me and the memory of MAD still burns. As it does with man contributors to BLAB! No.1 wh individua their have penned recollections of MAD and the rest of the legendary EC range of comics. E was the father of what was later t become the inspiration for "th underground comix movement an BLAB! has asked 26 pioneers of th including Robei underground, Williams, Gilbert Shelton, Kim Deito and Bill Griffith, to write their show memoirs.

Among the accolades and nostalg pangs, however, lurks the ever-present spectre of Dr. Freder Wertham, whose book 'Seduction the Innocent' slammed the comics as Communist plot to pervert the your of America, eventually forcing the Egroup to toe the line. They refuse and instead chose to close title MAD surviving by turning into humour magazine.

BLAB! comes as a delight and warning. History seems to be repeating itself and the hammer coming down hard on the heads anyone whose ideas don't gell withe rest of the jelly. Flick through Ru Cochran's beautiful colour reprothe first six issues of MAI supplement this with BLAB! No and let your own wheels work it out think you'll be screaming to keep he of what you've got in your hand (Savage Pencil)

MAD Volume I £21 224 pages Hardback fromics shops or \$30 post paid to Russ Cochran, Box 469, West Plains, MO 65775, USA
BLAB! No.1 84 page digest magazine \$6.95 + p&p from: Monte Beauchamp, PO Box 255 Chicago IL 60625, USA.



hut, ripping the gat from me mac.

"DAGGER!" I roared, running up the fucking stairs. "DIRK DAGGER!"

And that's when I saw HER!

She was fourteen and BUILT! My lung whistled as she inched stickily towards me.

Just then, me gat shit bullets everywhere! She stopped

a gobful and popped.

Next, I see this other bloke and spring into action. I cut, hooked and kicked him. Hard. Pretty soon I was breaking arms, legs, and ribs. Later, I snapped off fingers!

Anyway, back at the pub, I burst a pack of spots and poked a black in the pocket. Then I cleaned up me lager

and left.

Outside I lit up a plug and sucked at it. Hot hard bullets of rain hit me mac. A baby cried. A pub shut. Another bus crashed...Thoughts flew through me head like footballs.

WHY had it all been so easy?

WHAT did the girl fit in?

WHERE was Deep Waterhouse, the fighting writer?

HOW would I kill him when I got him?

And WHEN would I get the fiver for doing it?

That's when it hit me. I needed an answer.

I needed all four!





I gunned the heap over to Pug's Gym and shot out. Loudly, I ran up the fucking stairs. "STOP BOXING!!!" I went, firing into a contender. "Where's that TWAT Waterhouse!?!"

A seven-foot heavyweight bungled forward and went. "He's punching his mate in the ring."

Just then Deep Waterhouse climbed through the ropes, gloves dripping. Instantly, I shot his foot, hip, ear, and watch off, but he got up and opened my face with his fists. I wanted his mates to pull him off, but he didn't have any. He punched me outside. Then he punched me insides, too.

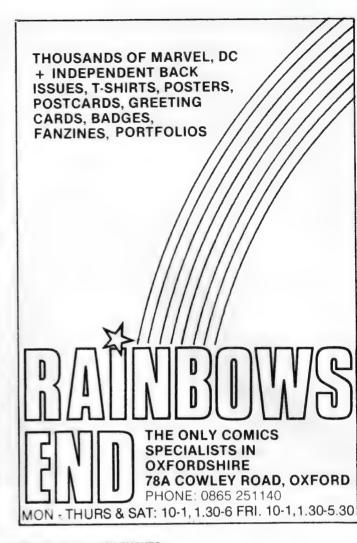
Then, unfortunately, a bloke burst in with two guns. "STOP THAT, DAGGER!!!" he roared. "The contract's off! You squashed a Copper's dog! FLAT!"

"What about the fiver?!" I flapped, surrealistically. "Forget it, sucker! This is the punchline..."

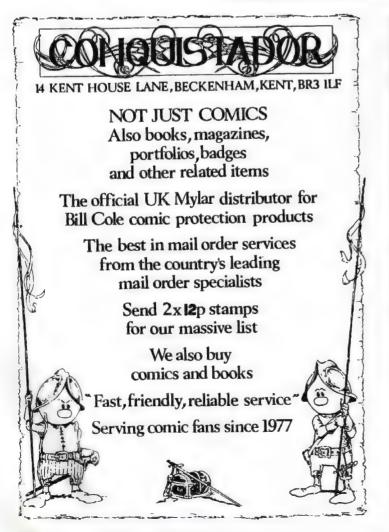
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HYPER SAPIEN

KEVIN O'NEILL is the creator of the bizarre monstrosities and robots in 2000AD's 'Nemesis the Warlock' and DC's Graphic Novel 'Metalzoic', both written by Pat Mills. His work makes him a natural to design creatures for the movies. 'I've always been interested in how movies are made and years ago I used to publish a special effects fanzine called Just Imagine,' Now he's been creating some of his own.

'In elaborate special effects films, a lot of the design isn't done by the production design team, but by illustrators and sketch artists before you go into full production.' It was at this stage on the film 'Dune', when Dino DeLaurentiis took over the project, that Kevin was approached by Ridley Scott. Scott had access to the designs by Moebius for Dan O'Bannon and Jodorowsky's version, but he wanted to add his own ideas. In the end the film went to David Lynch and Kevin went to work on 'Mirrorman' by Michael Wadleigh,





director of 'Woodstock' and Wolfen'. 'It was an incredibly elaborate ambitious film, budgeted at over \$13 million, and many of the action scenes take place in the fourth dimension, which exists solely as a mathematical abstraction! There were massive temple sets, giant ten-storey paddle-steamers, lots of robots and flying cars; it was being made during a period when there was a revival of the big-budget roadshow movie. But 'E T' killed all this because it was set in ordinary surroundings and didn't cost nearly as much to make.' So Lorimar dropped it, at least for the

Wadleigh's ideas have been scaled

down for a new film, Hyper Sapien (meaning 'higher awareness'). Kevin O'Neill has worked on

▼ pre-production sketches of the alien star Kirbi. The creature is a trilat, a three-limbed alien that is really difficult to film but comes to life thanks to elaborate sculptures and audio-animatronics. He runs like the Isle of Man cartwheel down a hill, swims the breaststroke, gets dressed up in cowboy boots and jeans. Michael Wadleigh wrote the screenplay with his girlfriend Dulcinda Gose and was originally to direct the film too. It has now been directed by Peter Hunt, director of the early Bond films. Hyper Sapien is in post-production

and awaiting release in the States. Meanwhile Kevin's intense images have proved too strong for American newstand comics. He's the first artist to have a blanket ban put on his artwork by the Comics Code Authority, who are refusing to approve anything he draws! But his next two projects will still come out. selling only in specialist comic shops, thereby avoiding the need for Code approval. So watch out for Ultimus Rex, a six-issue DC series written by Cary Bates about super-advanced dinosaurs who hide among us in human form, and then for Marvel's Epic a strange future detective series by Pat Mills.

ROBERT CRUMB will follow his infamous feline 'Fritz the Cat' onto the cinema screen, if his friend Terry Zwigoff's plans come off to make a live documentary film about his life. To help raise finance for the project, he has managed to persuade Crumb to design his first ever movie poster. It's for Louie Bluie, Zwigoff's documentary about Howard Armstrong, a country-blues fiddle player and also a cartoonist. Prior to this, Crumb has rejected many lucrative commercial offers, from Playboy, The Rolling Stones and Lucasfilms among others, refusing to 'sell out' his artwork. But Crumb and Zwigoff have been friends since 1974 when he joined Crumb's band, The Cheap Suite Serenaders as cellist and musical saw player. Louie Bluie has played in US arts cinemas but is yet to

Superior Pichana presents LOUE BLUE A Tory Zeigel Film featuring Howard Armirorg - Ted Bogen - James Vintil Rechalled and Produced and Produced by Terry Zeigel Film and Produced and Directed by Terry Zeigel Film Superior Pichana and Produced and Directed by Terry Zeigel 6 1988 Superior Pichana MonV-Thurts - 6, 7, 30, 9, 10 30 Pri., Sat 8 Sen. 8, 330 F 9, 30, 11

open in the UK. But you can get copies of Crumb's poster and the soundtrack LP, T-shirt and ladies' hip-hugger panties emblazoned with his artwork. Send an IRC for details to Zwigoff at 290 Mullen, San Francisco, CA 94110. All proceeds from mail order will go towards funding the Crumb bio-pic, so order those panties now!

For nearly two years a team of over 100 animators have been working on a full length animated version of Raymond Briggs' haunting anti-nuclear tragi-cartoon WHEN THE WIND BLOWS, which finally opens this November. It combines animated drawings photographed model sets and is produced John by Coates. well-known for his work on 'Yellow Submarine' and the Oscar-nominated 'The Snowman'. Providing the voices of the cosy couple Jim and Hilda Bloggs are Dame Peggy Ashcroft and Sir John Mills. The title track is by David Bowie with the main score by Roger Waters of Pink Floyd, Paul Hardcastle and others. Definitely one film to see this Christmas time.

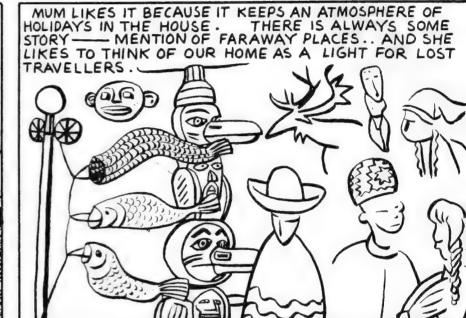




THE SPIRIT, the classic comic-strip detective created by Will Eisner, has been made into a 90-minute television film from Warner Brothers. Donning blue mask and gloves for the title role is Sam Jones, who played Flash Gordon in the movie and Nana Visitor plays Ellen Dolan. The pilot film was scripted by Steven de Souza, whose credits include '48 Hours' and 'Commando'. It aired in September on ABC in the States and, if it proves popular, may lead to a regular series. Eisner's original is being reprinted in the monthly SPIRIT comic from Kitchen Sink. That deserves a plug too!











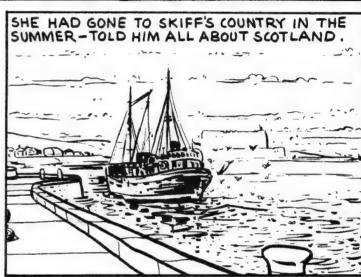








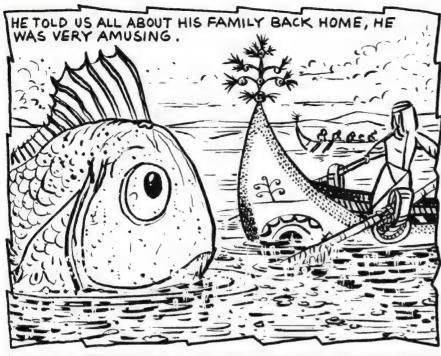














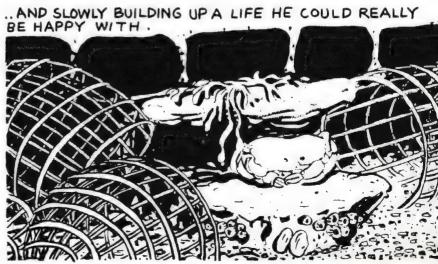








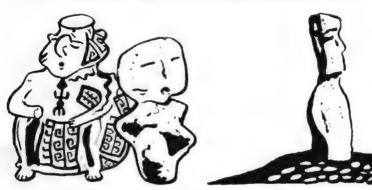








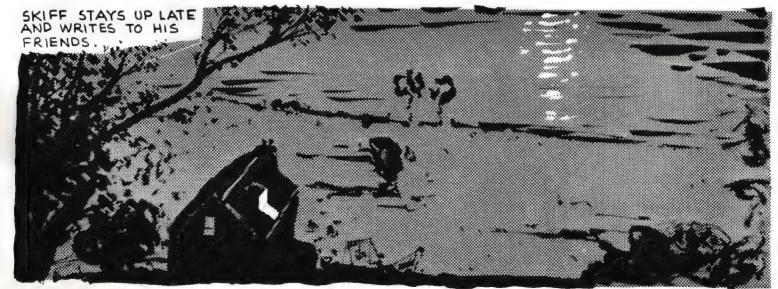
AND IT TURNED OUT THERE WAS ANOTHER BOY.



















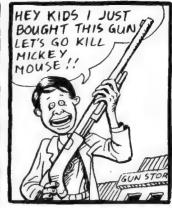
THE VERY SPIRIT OF THIS COUNTRY.

State of the state of



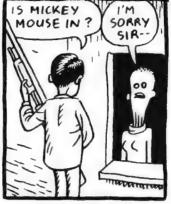
AN AMERICAN STORY























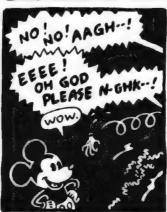
















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Two self-publishers have just appeared in their first SHORT comics **STORIES** Paul Grist draws six strips in a fresh 'clear line'. His subjects range from that first cigarette and teenage romances to schoolyard memories and Burglar Bill, a thief with a heart of gold. For your copy, with a handcoloured cover, send 40p + post to: 207 Markeliffe

GOOD EVENING, THANKYOU, IF YOU WERE EXPECTING TINTIN TOUGH!

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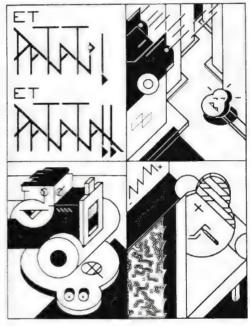
Steve Way is one half of the PARIS, MAN OF PLASTER team with Glenn Dakin, but MR. SLUGG is his first solo performance. Slugg is a alternative gross comedian. His sick sense of humour embraces channel tunnel pile-ups, nuclear missiles, cowboy builders and plastic money in a 22-page rant etched in strong scratchy black. To order, send 65p + post to: 26 Hemstal Road, London NW6 2AL and find out why 'many are called, but it's his kind that stand up.'

Now in its sixth year of service, FAST FICTION has united the UK's flourishing independent comics movement, thanks to its regular stall at London Comic Marts in Central Hall, Westminster (next dates October I I th and December 6th from I 2 noon, admission free) and to its bi-monthly newsheets (free for an SAE from Escape). FAST FICTION has also been forging links with small press publishing around the world, so to reflect these wider horizons, this page will include international publications. Wherever you're from, send in a copy of your comic and we'll help spread the news.

Weird, wild, savage, pseudo-naive, primitive, post-punk, GRAPHZINES are neither comics nor illustration nor 'Art', but all three re-animated into a new hybrid by a thriving community of Parisian graphists. Far removed from the traditions of mainstream French Bandes Dessinees, the group publish their GRAPHZINES (from GRAPHic magaZINES) as pocket-size novelties, meaty paperback books, or limited edition journals, printed, xeroxed, silkscreened, onto paper, acetate film, cardboard, cellophane-wrapped, hand-painted, even with a giveaway plastic toy. Products of the Eighties' resurgence of expressionist graphics, their close spiritual fathers were the French Artgangs BAZOOKA, founded in 1974, and ELLES SONT DE SORTIE ('They're off!') from 1977 on. Three of the most prolific graphists are Philippe Lagautriere, Philippe Gerbaud and Jocelin, who all put out their own anthologies of work by this group linked by common themes.

Lagautriere bangs away on his crazed collages with his collection of over 2,000 tampons (French for rubber stamps) in **TAM-TAM**. **Appetite for Images**. Each mini-format issue is about a part of the body — the head, hand, foot, etc. — though his latest, No.5, is a Berlin Special collecting sketches from a recent group visit there for an exhibition. ▼





Philippe Gerbaud and his sidekick Toffe clicked over to computer-generated graphics two years ago and now they're completely McIntoxicated in AU SEC! ('Help!'). They celebrate the bicentenary of the first potato eaten in France in their fourth paperback issue, a Special Pomme de Terre, with Tubercults, a breakout from a chip factory, a rebellious Marlon Kartoffen Junior and 'The Prisunik of Death'.

Electrified frantic bodies

thrash and scream out of

AMTRAMDRAM. With

a dozen graphists, including

explores the theme 'Up &

accompanied by a babbling

reduces to animal noises in

No.6, a tour-de-farce cat

and dog fight between

Koyot and Katzy, in a

150-page book of solid

the pages of Jocelin's

Yank guest Panter, he

Down' in No.5,

voice-off running

locelin.

underneath. The text



QUE COTE, LAISSE TIRER LES CHIENS VIE EN DENTS DE SCIE, JE ROCK SUR LA TABLE DANS LA PRISON, JE SORS DES QUE J'EN ALMARRE, ICLIET JE GARDE DE L'ENCRE A MES COTES JE NE VOIS PLUS LES MURS J'ALLE GOUT

Although the graphists are now in all the BD/rock glossies and smart galleries, it's their love of things printed that keeps them beavering away at their own personal graphic experiments in these unique graphzines. TAM-TAM, 15 francs + post from: 183 bis Avenue Gambetta, 94700 Maisons-Alfort. AU SEC! No.4, 40 francs + post from: 5, rue Volta, 75003 Paris. AMTRAMDRAM No.5, 40 francs and No.6, 80 francs + post from: 16 rue Lantiez, 75017 Paris.



From the country th brought you Seconbe comes BANG the handiwork of Cardif moral minority, Ma Robinson and Soti Micallef. Local response their comic has include some printers actua refusing to print issue claiming it encourage Satanism because of cheeky introduction by dapperly-dressed demo But surely they must ha missed the point? Sotir sketches satirise futuris pop and mass-media sta Hip Priests and rob performing microphon drawn in his jagged bru style. Mark has spent childhood consumi American B-comics from the '50s and '60s and no he is inventing his own. 'The Blob' a gelating ianitor mutated by D Cola seeks revenge on callous boss and unfaith wife. In 'She Only Want Love' a shy lovestru professor gets her g with some help from t goddess Aphrodi BANG! 4 is their late

BANG! 4 is their late and a few copies BANG! 3 are s available, 50p each p post from: 53 Heol Co Cae, Whitchurch, Caro South Wales CF4 IH





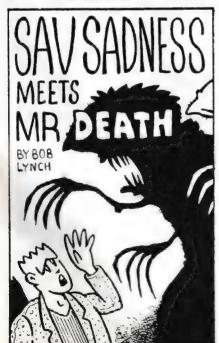




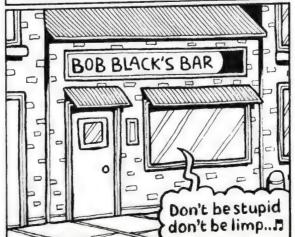








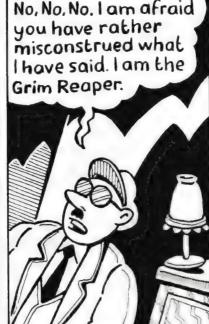
In 1964, this story had not yet begun. But just two weeks ago Sav was entertaining the folk inside this bar with his lively renditions of Mo-dette hits.













Thanks, I don't mind if I do. Erm. You know Kathy Lonsdale, don't you, have you seen her lately?



well if you do see her, could you tell her that I found her library books. She knows my address, isn't that so Cerberus?



For the next hour or so Sav and Mr. Death chatted about life. Its beginning, its end, and all things after... like the nature of Hades.

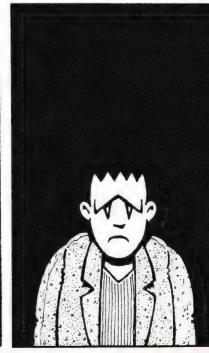


And with those words he arose, leading his dog through the door and down the street.

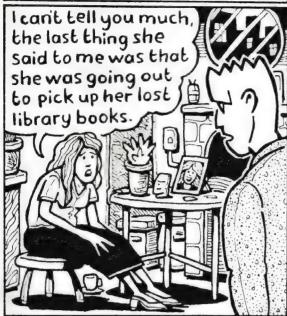


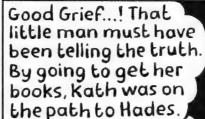
But the next morning, the truth hit home with an early news flash from Ronny.



















His landlady passed on the message.

Mr. Death says that he has found your travel pass. He says his address is



My travel pass! I had it on me when I was on my way home, yet it has now gone!



Not only is there my travel pass to worry about, but also my cinema membership cards, my photographs of Juline and the kids and my raffle tickets.



Sav took a bus to save time.





For untold days and nights the bus travelled through the landscape on to Sav's destination.



Oh well, better go and face the destiny that awaits me.



Cerberus looked the same, but there were three bowls of Doggomeal.



Sav standing at Death's door.



lam ever so glad you could make it here Mr. Sadness, your travel pass is in the cupboard.



Snifsniff....
Hmmmmm.
Fire, brimstone,
the distant
screams of
eternal
damnation.



Oh no way, Mr. Death!
There's no way I'm
gonna go near the
cupboard where you
keep the dead's souls!

Dear me, Mr. Sadness, you do seem to be under some strange illusions. Please take a good look inside and find out.



I SAID NO WAY! Dear, dear.
it looks like
I have to
change into
Something
a bit more
persuasive.









Now then, are you going to open the cupboard door, Mr. Sadness, or do I have to sing Billy Bragg songs?









We have all, at some time, Suffered the emotional pain that results from vicious and spiteful sarcasm. Therefore we do not need to witness the verbal violence of Temp Girl's attack. So here is a Snapshot of my friend Lizzi.



Mr. Death could not take the assault, so he performed one final transformation.











You have never seen it, have you Sav? You have never noticed the feelings I've had for you. You passed me by as you went out with Juline, and I had to stand aside as you two wed and had children. Even after

the disasters that led up to your and pass me by.



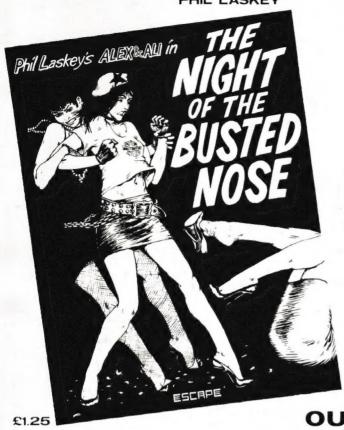














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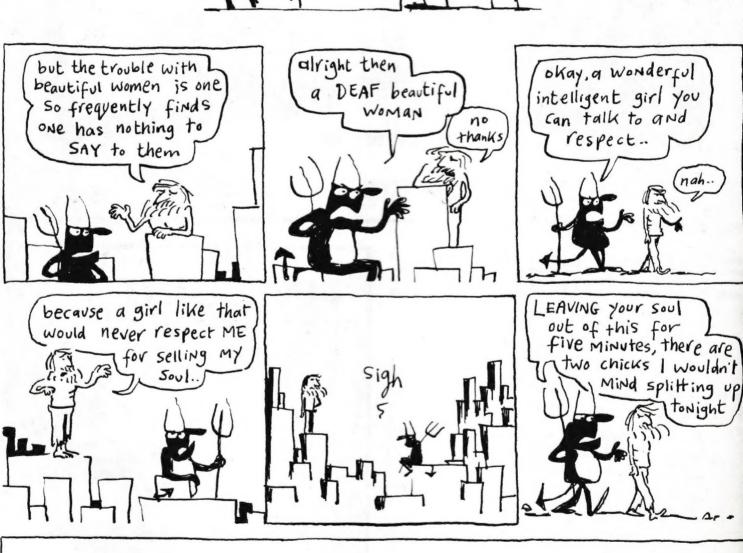
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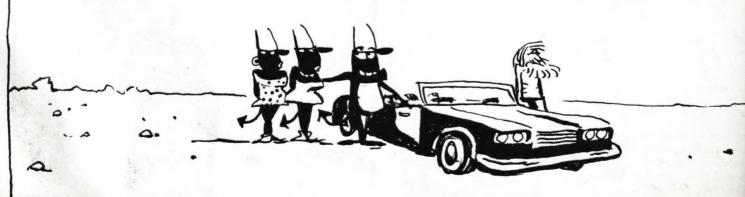
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THEIR MOTHER TOLD THEM THAT ONE DAY, THEY WOULD REGRET FIGHTING SO MUCH. THEY WOULD SOMEDAY BE SEPARATED BY GREAT DISTANCES

DELIA YELLED AND PUT THEM OUT.







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